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never heard equalled. He told me that one of the greatest treats he had ever had in music, was in accompanying the Gregorian requiem on the organ at a catholic chapel. It was sung in *canto fermo* by about fifty priests, and he supplied the harmonies extempore.

Wesley once showed me on what sort of subject and in what style Handel used to play when suddenly called upon, and having nothing particular in his head. Whether Kelway or Worgan had told him I know not. He was extremely interested in all that concerned his art, and obliging in communicating his experience.

Instrumental as well as vocal music seems to have occupied his thoughts. He wrote a trio for three pianofortes, which was performed by himself, Stokes, and Novello, at the Hanover-square Rooms. It is the last thing of the kind that has been heard since the times of Sebastian Bach and Mozart. There exists also a beautiful pianoforte duet by Wesley, which will perhaps now never see the light.

It is rather to be regretted that Wesley so entirely devoted himself to the works of Sebastian Bach, and that he suffered himself to remain, throughout life, in the trammels of the past. All the elements of progress were contained in his fiery genius—but in England his powers wanted free scope and play. Had he lived in Germany, we should probably have had symphonies and quartets from him; the active invention, the melodious turn, and the elegance of his musical mind, fully entitled him to a place as the worthy companion and disciple of Mozart and Beethoven.

Conclusion.

SACRED HARMONIC SOCIETY.

One of the events of the musical season has been the welcome return of Mdme. Clara Novello. This gifted vocalist, in whom the famed Malibran took such an interest, was for some years in the first rank of native vocalists, especially as an eloquent exponent of sacred music. On her marriage with Count Gigliucci, of Rome, she retired from her professional career, but returned last year to the lyric stage, in Italy, with signal success. Her last engagement was at Lisbon, where she enacted *Semiramide*, for many nights in succession, and was rapturously received by the Portuguese audiences. Mdme. Clara Novello arrived in London from Lisbon on the 13th instant, and on the 18th appeared at Exeter Hall, singing the soprano part in Handel's *Messiah*. On her entrance into the orchestra, she was cordially greeted by the immense auditory, and by her comrades in the orchestra, the patriarch Lindley affectionately receiving the daughter of his old friend, Vincent Novello. In the recitatives descriptive of the Angel's appearance, the fine declamatory style and powerful voice of Mdme. Clara Novello told most effectively; in the exuberant jubilation of the "Rejoice greatly," her vocal display proved her capabilities for the florid school; her cadenza at the close, with the ascent to the high D, was brilliantly executed. * * * * Notwithstanding

the regulations against applause, the amateurs were so delighted with the fresh and brilliant voice of Mdme. Clara Novello, that the applause followed many of her pieces with vehemency. A more superb organ than that of Mdme. Clara Novello does not now exist; her intonation is unexceptionable, and her style has acquired Italian polish, finish, and sentiment, by her residence in the sunny south. Miss Dolby, Mr. Sims Reeves, and Herr Formés were the other vocalists.

Last night, Mdme. Clara Novello was to sing the soprano part in Mendelssohn's *Elijah*, a notice of which performance will appear in our next week's impression.

Such has been the financial success of the present unusually protracted season, that the committee have made arrangements for the members of the society, including the amateurs and professors engaged in the orchestra, to enjoy a day's festival at Rosherville Gardens, near Gravesend, next Wednesday, the expenses being defrayed out of the profits of the two performances, under Costa's direction, of the *Messiah* and *Elijah*, on the 18th and 25th inst.—*From the Illustrated London News, July 26th, 1851.*

Correspondence.

To the Editor of the "Musical Times."

SIR,—Whilst paying the just tribute to Mr. S. Wesley for the introduction of Bach's Organ Fugues in England (ante page 192), it should not be forgotten that the late Mr. A. F. C. Kollmann, of the German chapel, St. James's, so early as 1799 directed attention to Bach's Fugues. In his "Essay on Musical Composition," Mr. Kollmann not only expressed his high admiration of Bach's Organ Works, but selected from them several pieces, which he inserted as examples of his style. He made particular mention of his "Well Tempered Clavier," since known as the "Forty-eight Preludes and Fugues;" and, as they existed only in manuscript, he announced his intention of publishing an analyzed edition of them, at the same time giving one of them, that in C Major, as a specimen. This announcement was immediately noticed in the *Allgemeine Mus. Zeitung of Leipzig*, for Oct. 1799, in the following words:—"England is not unacquainted with the state of music in Germany: even those higher departments of German art, in which we ourselves begin to be strangers, are so well known there, that an English organist can have the courage of publishing Sebastian Bach's 'Well Tempered Clavier,' with explanations; when but a few years ago, an attempt to print that work was made in vain, at two different places in that great composer's own country."

These remarks appear to have created so great an emulation, that this work, which had never before been printed, was shortly afterwards published at three different places, at Zurich, Bonn, and Leipzig: and so many copies of these three first editions were imported into England, that Mr. Kollmann was induced to relinquish his intention of publishing the work.

It was not till twelve years after the above period, viz. the year 1811, that Mr. Wesley, in connexion with Mr. Horn, brought out his edition; and though all who reverence the "mighty master" will cheerfully admit how much we owe to Mr. Wesley for his zealous endeavours to display the beauties of Bach's works to advantage, by his able performance of them, yet, we should render to all their due, and we can hardly be considered to act justly towards Mr. Kollmann, if the above facts are altogether lost sight of.

I am, Sir, with great respect, your obedient servant,
Walworth. J. Y.

To the Editor of the "Musical Times."

SIR,—I enclose you a few lines commemorative of one of the most clever musicians that Hull ever produced. At his funeral the whole of the choir of Holy Trinity Church attended in their surplices, and (with other musical friends of the deceased) sung the services for the dead.

Lines suggested on the death of William Matthew Glenton, late organist Hull Harmonic Society, who departed this life June 24, 1851, in his twenty-second year.

[The subject of the following lines was stricken with that deadly enemy to the youth of England—consumption. A mournful reminiscence is connected with his death. On the previous afternoon he was invited out to tea, at which party he was congratulating himself upon his improved health. Alas! poor youth! The treacherous life-destroyer had done its work. The following morning he was a corpse!]

With premature, and yet with ruthless hand,
Insatiate Death thy Lyric Muse hath stay'd,
Leaving a mournful, sympathising band
Long to regret the early debt thou'st paid.
Imperfect as thy earthly works were giv'n,*
(Alas! that we so soon should be bereav'n!)

May they have gain'd for thee a place in heav'n!

Mozart, Bellini, Mendelssohn—all young—
Amidst their vigour were transplanted hence,
To show that genius, with precocious tongue,
Triumphant may its minstrelsy dispense.
However much, then, thy untimely fate
Evinces from us sorrow deep and great,
We hope thou now hast gain'd a happier state.

Go, then, frail youth! As Time, with lenient hand,
Leaves on the mind a sorrow more subdued,
Enough if thou hast reach'd a better land,
'Neath realms of light where only joys obtrude.
Time worketh wonders; and, with those we prize,
Our hearts are lifted far beyond the skies:
Nor should we murmur when the object dies.

* The deceased had composed, among other pieces, an Anthem of great merit, which was performed at the Public Rooms some years ago; but his greatest effort was a Mass in C, and which was in course of rehearsal at the time of his death.

Yours respectfully,

Hull, July 18, 1851.

A. R.

TO CORRESPONDENTS.

J. S. E., Ackworth, will find the madrigal in the present number.

D. B., Edinburgh.—We regret that our periodical is not better supplied in the northern metropolis, but if music-sellers are too grand to supply three-halfpenny papers, news-vendors or periodical dealers will sell either the current or back numbers.

E. C., the City.—The biographical notice of the composer Curschman is not lost sight of, and shall appear as soon as we possess the requisite material.

W. H., Birmingham.—The trio by Mr. W. Horsley, Mus. Bac., which you mention, could only be reprinted by permission of the composer. We are already indebted to the composer for the glee "Come follow me," kindly written for and presented to the Musical Times, and the other glees appeared by a money arrangement, which although liberal on Mr. Horsley's part, was too heavy an expense for us to repeat often, considering our price is only three-halfpence.

Brief Chronicle of the last Month.

LIMEHOUSE CHORAL SOCIETY.—This society was founded in July, 1848, as a class for the study of the elements of vocal music, under the tuition of Mr. Hodd, and under whose conduct they continued for instruction and practice until September, 1850, when Mr. Hodd announced his intention to break up the class, advising his pupils to seek farther practice at the various choral societies in the neighbourhood; when they immediately formed themselves into a society, selected a committee of management from their own body, and unanimously invited their former teacher to become their conductor. The society has since gone on very prosperously, practising the works of the great masters, and now number nearly fifty members. On the 26th of June, they gave a gratuitous concert to their friends, consisting of Mozart's *Twelfth Mass* and Dr. Elvey's *Resurrection and Ascension*, concluding with Novello's beautiful arrangement of the National Anthem, "God save the Queen." The school-room was crowded to excess, and the performance gave very great satisfaction, at the close of which several gentlemen of influence in the neighbourhood gave their names as subscribers; and I think this society bids fair to become one of the most prosperous at the east end of London.—*From a Correspondent.*

HACKNEY LITERARY AND SCIENTIFIC INSTITUTION.—The music class under the direction of Mr. J. S. Terry, organist of Hackney church, performed a selection of sacred and secular part music. On the whole the parts were very well sustained, and did great credit both to the teacher and class.

SACRED HARMONIC SOCIETY.—A very fine performance of *Elijah* was given in Exeter Hall, on Friday the 25th, on which occasion the whole of the immense orchestra kept as well together, and seemed as manageable, under the direction of Mr. Costa, as if it had been only that of an ordinary oratorio or concert. The advance of the Society in aggregate proficiency is altogether very great under his direction. The chorus has obtained more precision and delicacy in lights and shades, the accompaniment is more refined, and the effects of the organ better planned than they were formerly; there is altogether less noise and more music. Madame Clara Novello sustained the principal soprano part. Her pure high notes, her fine intonation, and the feeling which she throws into sacred music, contributed much to the effect of the performance. Her voice is as fine as ever, and her taste unchanged. Oratorio performance in England wants an impulse, and we look for her to give it in the masterpieces of Handel and Haydn, rather than in *Elijah*, which is a work of combination and of no great scope in airs and melodies. The hall was crowded, and the audience were highly gratified.

CHEPSTOW.—The fourth anniversary meeting of the Society for the Improvement of Church Music took place on the 17th July. In addition to the Services at the Church, a public meeting took place in the Bank-buildings (kindly lent by J. B. Snead, Esq.), a full account of which appears in the *Monmouthshire Beacon*. From the report we learn the continued efficiency of the Society in promoting improvement in the church music of the district; but that its effect could be much extended by having ampler funds at command. The number of members who took part in the choir shows a considerable increase—numbering sixty. Fenton Hart, Esq., in seconding the adoption